

For Immediate Release

August 15, 2025



Tony Zhou, *Roots*, 2025, 48 x 36 inches, Oil on canvas

Season III, 2025 International Residency Exhibition

It would hurt us – were we awake –

August 29–September 16, 2025

Curated by NARS Curatorial Fellow Daniela Mayer

Opening Reception: Friday, August 29, 6–8 pm

NARS Main Gallery

The New York Art Residency & Studios (NARS) Foundation is pleased to present ***It would hurt us – were we awake*** – a group exhibition featuring work from the Season III, 2025 International Residency Artists: Jayden Ashley, Doreen Chan, Elizabeth Chang, Alessandro Di Lorenzo, Gill Gatfield, Kimin Kim, Shivani Mithbaokar, Maya Smira, Giorgia Volpe, Cass Yao, Kay Yoon, and Tony Zhao, curated by NARS Curatorial Fellow Daniela Mayer.

We dream – it is good we are dreaming –
It would hurt us – were we awake –
But since it is playing – kill us,
And we are playing – shriek –

– Emily Dickinson, “We dream – it is good we are dreaming –,” c. 1862¹

We also live in our dreams, we do not live only by day. Sometimes we accomplish our greatest deeds in dreams.

– Carl Jung, *The Red Book*, c. 1914–1930²

It would hurt us – were we awake – brings together twelve international artists whose works drift along the mutable edge of sleep and waking life, where inner sanctuaries are unsettled by invisible architectures of external power. Shaped by today’s pervasive climate of ambient anxiety, the exhibition reflects on how sites of rest—mental, bodily, or built—are rendered precarious by elusive, often existential forces. Across media, the artists explore these fragile barriers, navigating the tension between safety, vulnerability, and the subconscious.

The exhibition title, borrowed from a line in American poet Emily Dickinson’s Civil War-era poem “We dream – it is good we are dreaming –,” gestures toward the paradox of slumber as a temporary refuge that ultimately fails to shield us from the phantasms of worldly or psychic danger. Predating psychoanalyst Carl Jung’s expansive theory of dreams—wherein the unconscious speaks through symbolic language to reveal hidden desires, fears, or premonitions to the Self—Dickinson’s observation offers a more outward-facing truth: if rest is an act of release, then dreaming is a space where the mind continues to labor, sometimes gently, sometimes with violence, suspended between resolution and rupture.

This duality informs the exhibition’s spatial design, which unfolds across a bifurcated layout that plays with the permeable boundaries between zones that shelter the body and the body as shelter. Visitors first enter a gallery grounded in the material world, where artists engage not with the representation of dreams, but their ever-shifting logic and uncanny manifestations. These artworks reframe urban and domestic environments as unstable terrains susceptible to subconscious slippages, altering how place is sensed, occupied, and remembered. Bathing the gallery in an eerie glow, electric lime walls conjure both the rare green flash at sunset—an omen of clear horizons—and the unsettling green skies that signal a tumultuous storm. The hue acts as a chromatic metaphor for the exhibition’s charged atmosphere, echoing the uncertain conditions under which these contemporary artworks have emerged.

Building on the collision of waking and unconscious preoccupations, the next gallery interrogates the ability of latent psychic states’ to catalyze somatic consequences. Recent research by neurologist Dr. Abidemi Otaiku indicates that adults who experience nightmares on a weekly basis or more have a

¹ Emily Dickinson, “We Dream – It Is Good We Are Dreaming –,” poem, in *Dickinson: Selected Poems and Commentaries*, ed. Helen Vendler (Cambridge, MA: First Harvard University Press, 2012), 261–262.

² C. G. Jung, *The Red Book: Liber Novus: A Reader’s Edition*, ed. Ulrich Hoern and Mark Kyburz, trans. Sonu Shamdasani (New York, New York: Norton, 2009), 242.

threefold increased risk of premature mortality before age seventy, linked to stress during sleep.³ This empirical finding sharpens the conceptual stakes within the artworks, which grapple with trauma, grief, and death—the proverbial final slumber—expressed through fragmented corporeal forms and symbolic absences. Positioned at the veil between sleep and death, nightmares emerge not merely as warnings; they are active agents of harm, driving the body's gradual unraveling through lingering nocturnal wounds.

Throughout *It would hurt us – were we awake* – the artworks inhabit a threshold where the mind's hypnagogic reverie intertwines with tangible bodily and structural unrest, reminding us that dreaming itself is a political act in a world where rest is never promised.

Expanding on the artists' meditations on twilight shadowlands, a collection of unique artist-made *Dream Zines* complements the exhibition. They are freely accessible online via the NARS Foundation website.

Zones that Shelter the Body—Topographies of Disquiet

In her series *Impermanent Paths* (2025), Brazilian artist **Giorgia Volpe** overlays gestural painted marks onto photographs taken during bike rides through New York City, producing digital collages that unravel the rigidity of the urban grid. Drawing on daily encounters and embodied movement, Volpe reimagines the city as a porous Escherian environment shaped by memory, affect, and sensory drift. Emerging from her ongoing investigation of liminal spaces between public and private, individual and communal, the work proposes the cityscape not as fixed infrastructure but as a dynamic zone contingent on continuous emotional and spatial negotiation.

Italian artist **Alessandro Di Lorenzo's** *Astronomer with Compass IV* (2025) etches layered circular marks into paper, the abstract drawing housed within a metallic frame that recalls construction scaffolding. Glimpses of yellow notebook paper peek through the work's edge, pointing to the speculative design practice of an imagined architect. Relating to the ancient practice of augury, in which Roman seers interpreted the flight of birds to divine spatial and political fate, *Astronomer* emerges as an attempt at cosmic realignment through uncertainty. Like the mythic account of Romulus and Remus—where the founding of Rome was determined by a contest of signs in the sky—Di Lorenzo's work conjures a world in which cities might still be guided by celestial rhythms rather than systems of control or extraction.

In *Smile, Nightmare, Even* (2025), South Korean artist **Kay Yoon** assembles a diminutive, surreal sculpture from found domestic objects, composing a Duchampian readymade suffused with an undercurrent of malice. Drawing from the vivid landscape of her own nightmares, Yoon channels the mind's capacity to distort the familiar after dark, transforming a mezzaluna blade tucked into a flute case into a menacing grin. Rooted in her exploration of displacement, cultural memory, and embodied ritual, the work reveals how quotidian objects, when estranged from their original contexts, accrue a haunted resonance.

³ "EAN Congress: Frequent Nightmares Triple Risk of Early Death and Accelerate Ageing, Major Study Finds," *PR Newswire* (European Academy of Neurology (EAN) Congress, June 22, 2025), European Academy of Neurology (EAN) Congress, <https://www.prnewswire.com/news-releases/ean-congress-frequent-nightmares-triple-risk-of-early-death-and-accelerate-ageing-major-study-finds-302484303.html>.

Chinese artist **Tony Zhao** presents an austere, formally restrained night scene in *Roots* (2025): a corner of a discarded mattress lies beneath the looming shadow of a pointed wrought-iron gate. At the bottom of the canvas, the subtle blurring of color suggests the fleeting shadow of a passing car or pedestrian—an indifferent movement that introduces a disquieting sense of detached voyeurism. The absence of a sleeping figure turns the mattress into a ghostly remnant of shelter lost, hinting at lives displaced and unseen. Through his layered, tactile approach to oil painting—where texture becomes a poignant language—Zhao sensitively confronts the antagonistic architecture of urban marginality and the precarity of shelter.

Located down the hall from the main gallery, *Habeas Corpus* (2025), a mixed-reality installation by Aotearoa/New Zealand artist **Gill Gatfield**, merges the aesthetics of a nursery, courtroom, and padded cell, creating a space that sets the stage for a material and conceptual unraveling. *The Wall* (2025), part of her *Woven Fields* series, meticulously patchworks plush cotton diapers into a visual weave that spans an entire wall. Nearby, the wall sculpture *Freehold* (2025) mounts the same material onto a Russian birch panel, creating a white, topographical portrait that probes ownership: Who claims land, controls bodies, and how do material histories reveal injustice and exploitation? Despite the works' soft surfaces and their evocation of safety and lullabies, embedded within are endocrine-disrupting chemicals linked to male infertility—a sinister irony implicating the volatile politics of reproductive control in the United States. At the installation's center, a slender marble column—its stone echoing that of the U.S. Supreme Court building—supports a petite, gold-gilded barcode. When scanned by the viewer, it activates CHIP, an infant-sized, I-form AI-AR sculpture carved from 45,000-year-old kauri wood. Merging ancient material with digital presence, CHIP hovers between the born and unborn; memory and potential; dream and matter. Further underscoring this liminality is *Operating System* (2025), an invisible network that animates the installation in real time, imbuing even passive interactions with a quiet volatility. Anchored in the legal principle of *habeas corpus*, the installation collapses juridical language and maternal architecture into a surreal space of suspended personhood—where liberty is neither granted nor revoked, but indefinitely delayed.

The scars of urban restructuring and racial exclusion are made manifest in Brooklyn artist **Jayden Ashley's** *No Letting Go* (2025), part of his *The Block Party's Over* series—a wall-mounted sculpture composed of wooden panels coated in concrete. The work's brutalist geometry intrudes into the viewer's space, embodying the rigidity and impenetrability of systemic social and economic barriers. Ashley appropriates the outlines of Harlem, a historic Black neighborhood shaped by redlining—a discriminatory financial practice that institutionalized economic marginalization and segregation—highlighting how such communities, once deliberately cast aside, have become sites of intensified desirability amid rapid development. Named for a Wayne Wonder song that often signals the end of a party, *No Letting Go* stands as a somber monument to the slow violence of displacement and the erasure embedded within gentrification.

In *Unwind I*, the first piece in a new series, Chinese artist **Doreen Chan** confronts generational anxiety through a large cyanotype window blind, created by imprinting acetate tape panels layered over incised fabric. Invoking childhood memories of her mother's meticulous packing of samples for their family's textile business in Hong Kong, the work channels the fear of harm that often underlies the labor of care. The title *Unwind* resonates on multiple levels: the physical act of unspooling tape and the psychological impulse to release accumulated stress. Though printed on thin cotton, the cyanotype captures the dense, pointillist weave of heavy insulating fabric. A kinetic piece, it winds and unwinds at intervals determined by the artist; its surface trembles with passive breezes like a silent shudder, struggling to carry the weight of the protection it evokes but cannot guarantee.

The Body as Shelter—The Flesh as Archive

Cycles of Eternity (2025) by Israeli artist **Maya Smira** projects a rotating mandala composed of photographs taken in Brooklyn's Green-Wood Cemetery, accompanied by collected sounds and birdsong from the site. Drawing on her engagement with diverse spiritual traditions, Smira layers fractured gravestones, mausolea, and vibrant greenery to meditate on the cyclical interplay of life and death, permanence and renewal. Raised amid the ongoing conflict in the Middle East, Smira, a longtime peace activist, brings a profound, personal awareness of mortality's persistent presence. Created during the artist's pregnancy, the work channels the fragility of the maternal body alongside the promise of new beginnings, the spinning mandala serving as a quiet hymn to existence's enduring pulse amid loss.

Chinese artist **Cass Yao's** *In Concentrated Hypnotic Ingredients, Dead Dreams, Like That Arched Luminous Body Suspending Over the Insect, Emit a Strange Odor* (2025) presents a dangling corporeal sculpture that defies easy classification—a wormlike, slumped figure caught between animation and collapse. Rendered in prosthetic silicone, horsehair, and torn stockings, the suspended desiccated form stages a tactile interplay of restraint, abjection, and eroticism. One side of its translucent, bluish-white flesh is carved open to reveal pendulous fatty sacks, pearls, and glinting piercings dispersed amongst blood-red folds, simultaneously suggesting traumatic injury and a florid morphology of intersex desire. *Dead Dreams'* passive, slow swinging further conjures the cadence of a breath catching in the pause that follows somatic intensity—pain, ecstasy, or some other liminal undoing.

An intimate-scaled diptych offers a personal meditation on loss in South Korean artist **Kimin Kim's** *Vessels* (2025). Connected by decorative rows of white stars, two wood panels depict fragmented scenes. To the left, a bouquet of white lilies and chrysanthemums—symbols of traditional Korean mourning—evoke Kim's grandfather's funeral, the petals' edges blurring into a black void that denotes the haziness of memory. Across the starry border, Kim's own hands are drawn in moonstruck blue oil pastel on fragile Korean hanji paper; the paper's delicate wrinkles intensify the hands' vulnerability, making them literally more fragile than the blossoms. With mastery of technique and material, *Vessels* becomes a poetic container for grief—reminding us that our presence is as fleeting as a blooming flower.

Indian artist **Shivani Mithbaokar** constructs a disjointed, spectral figure across four works: *Ancestor's Garden* (2024–25), *Burial Site* (2022–25), and *Corbel I* and *Corbel II* (2025). On the floor, *Ancestor's Garden* outlines a human-scaled, headless form in wispy white gouache and acrylic on found floral wallpaper, its elongated neck surging toward the wall. Punctuated by acid-green flourishes that hint at organic growth and decay, the figure lingers as a trace, simultaneously absorbed into and hovering over the work's surface. Above, the painting *Burial Site* acts as a silent sentinel: hung at the height of the missing head, its small funerary mask in gouache and gold leaf on matching wallpaper casts its gaze downward. Mounted between the two paintings are *Corbel I* and *Corbel II*, glazed ceramic sculptures inspired by architectural supports from New York's built environment. Their biomorphic phallic and vulvic forms reimagine stone ornament as soft anatomy, blurring structure and flesh. Together, the works assemble a disembodied anatomy trapped in limbo—an invisible presence indelibly imprinted on the imagined domestic space it once called home.

Separate from the main gallery, Bay Area artist **Elizabeth Chang's** multi-sensory installation *the rejection of closure* (2025) generates an intimate constellation of three works that move through grief and memory without yielding to catharsis. The sound piece *I heard...* loops gently over thirty minutes, its titular phrase repeated in a calm, measured voice that offers reassurance, even as its irregular intervals withhold dependable rhythm. Layered beneath this, ambient recordings—muffled ocean waves and barely intelligible news reports of Trump's reelection and the 2024 South Korean martial law crisis—fade in and out like flashes of a half-remembered dream. Here, politics are ambient, not absent; global events recede into the background of a personal desire for grounding and connection across language and culture. Spanning the wall-, *(on, into, in)* (2025) is a sparse modular structure composed of painted white plywood and fishing line. Inspired by stories of Chang's grandfather, a fisherman from what is now North Korea, the work operates as a thoughtful barrier; subtly interrupting physical space while indexing histories of familial fracture. Nearby rests *for Ana* (2025), a sculptural elegy cast in paper pulp from branches collected on Ward's Island, where Chang once worked as a nurse practitioner at a men's temporary housing shelter. Memorializing Ana Charle, a colleague murdered by a former shelter resident, the piece is constructed through a meticulous silicone casting process. Its attenuated, fragile medium becomes a poignant metaphor for the limits of healing despite laborious effort.

— Daniela Mayer

About the Curatorial Fellow:

Daniela Mayer is an independent researcher, curator, and educator specializing in modern and contemporary art across the Americas, with a focus on transnational networks and the intersections of identity, race, and socio-political histories. Their curatorial practice emphasizes accessibility and social responsibility, highlighting artists who critically engage with power structures and underrepresented histories. Mayer curated and organized *Cosmic Shelter: Hélio Oiticica and Neville D’Almeida’s Private Cosmococos* at the Hunter College Art Galleries (October 2023–March 2024), which featured the U.S. premiere of two unique installations by the namesake Brazilian artists. In July 2024, Mayer curated *Para Todos Todo, Free in the Open Air* at MAMA Projects, the first solo New York exhibition of Colombian-American artist Christina Barrera. They also co-organized *A Sense of Place*, a 2021 symposium in collaboration with The Artist’s Institute and Dakar’s Raw Material Company, focusing on intersections of art, activism, and marginalized histories. Mayer contributed to the curatorial team and exhibition catalogue for *Robert Rauschenberg: Night Shades and Phantoms* (2019) at the Robert Rauschenberg Foundation. Their research has appeared in *Art Style: Art & Culture International Magazine*, and they are a contributing writer at *Hyperallergic*. Mayer was a lecturer at Hunter College and guest lectures at the School of Visual Arts. They were a fellow at the Renate, Hans and Maria Hofmann Trust and have held various research and administrative roles at Hunter College and diverse arts organizations. Mayer holds an M.A. and Advanced Certificate in Curatorial Studies from Hunter College, and a B.A. from New York University. Mayer will begin doctoral studies in Art History and Visual Studies at the University of Manchester in Fall 2025. For more on Mayer’s work, please visit www.danielamayer.com.

About the Artists:

Born and based in Brooklyn, NY, visual artist **Jayden Ashley** (b. 2002) explores the vacuum between Black experiences and external perceptions of Blackness. Ashley has been an artist-in-residence at multiple programs around the world, including the Wassaic Project in Wassaic, NY (2025), Foundation House in Greenwich, CT (2024), and Casa Belgrado in Buenos Aires, Argentina (2023). Notable group exhibitions include *Threaded Visions* at BWAC Gallery, Brooklyn, NY (2025) and *Crossing Points* at Galeria Azur, New York, NY (2024). Ashley is also a recipient of the Colin Chase Fellowship Fund from the Vermont Studio Center.

Doreen Chan (b.1987, Hong Kong) is a mixed-media artist focusing on social practice. She was trained in visual communication and photography before receiving her MA in Art Education from School of the Art Institute of Chicago in 2021. In her work, Chan re-examines the tensions between interpersonal relationships and subject formation. Through collecting, selecting, and reorganizing fragments from everyday life, she explores how individuals interact with collective and personal memories. She works site-specifically on installations, public programs, virtual projects, and collaborates with a wide range of individuals using images, sculptures, objects, sounds, and performance. Chan has exhibited in institutions such as Ars Electronica Festival 2022 (Linz), UCCA Center for Contemporary Art (Beijing), Times Museum (Guangzhou), Art Omi (New York), and Para Site (Hong Kong). In 2023, her commissioned project, *Sipping Dreams*, inaugurated Tai Kwun Contemporary’s V Hall. In the same year, she was listed as ArtReview China’s Future Greats. In 2021, she was an Eyebeam fellow and the 4th VH Award of Hyundai Motor Group finalist. She was also selected as Cultured Magazine’s Young Artists (2021). Chan currently lives in New York.

Elizabeth Chang (b. 1980, Oakland, CA) is an interdisciplinary artist based in Alameda, CA. Her work explores presence, memory, and perception through drawing, sculpture, installation, and photo-based processes. Informed by a background in psychiatry, she brings a research-driven, psychogeographic approach to questions of place, language, and emotional experience. She has exhibited in Mexico City, New York, Houston, and Philadelphia and has participated in residencies at Vermont Studio Center, NYC Crit Club/Canopy Program, and radio28cs.

Alessandro Di Lorenzo (b. 1997) is an artist originally from Matera (Italy), now based in Paris. His work merges sculpture, drawing, installation and video, and unfolds in a hybridized space at the crossroads of the real, the imaginary and the symbolic. His approach is linked to an art of metamorphosis, constantly evoking an encounter with a sensitive environment that generates new possibilities for co-dependence. His most recent works are conceived as speculative docu-fictions and are often presented as an interdependence of humans and non-humans, biological forms, modern and ancestral technologies that change composition and evolve. They provoke an investigation of certain vernacular rites and marginal realities in southern Italy, revealing the role that some alternative cosmogonies play in our society and stimulating a new understanding of the dynamics that regulate our relationship with the multiplicity of possible realities.

Transdisciplinary artist **Gill Gatfield** (Aotearoa/NZ) works in sculpture, land art, installation, extended reality, AI, and systems architecture fusing conceptual abstraction with ancestral intelligence and speculative futures. Carving matter, code, space, and text in real and virtual realms, her participatory artworks activate thresholds of transformation, expanding agency, aura and consciousness within transnational, cultural and geopolitical arenas. Holding MFA (Hons) and LLB degrees from University of Auckland, Gatfield has held research and artist residencies at Saas-Fee Summer Institute of Art NYC, Foreign Objekt Intelligence Lab, Vermont Studio Center, Poison Creek NZ, and KØN Museum Denmark. She is the recipient of NSW Government Sculpture Commission, VSC Sculpture Fellowship, Arts Council NZ Global Digital New Work Grant, and CODAworx Creative Revolutionary award. Gatfield's work has been presented at the Venice Art Biennale, Kunstverein am Rosa-Luxemburg-Platz Berlin, UNESCO Geopark Ionian Islands, Venice Architecture Biennale, Museum of New Zealand Te Papa Tongarewa, KØN Museum, and in public spaces in Oceania, Europe, and North America.

Kimin Kim (b.1998) is a Korea-based painter currently living in Brooklyn, New York. He received his BFA in Painting from the Rhode Island School of Design. His work explores botanical symbolism, historical memory, and ritualized grief, using floral elements as symbolic vessels and ritual objects. Drawing from funerary traditions and ancestral rites, his practice reflects on how visual elements can function as metaphorical signifiers that culturally encode grief and mourning. Kim's first solo show, *Supulneol (Forestwaves)*, opened at Nua Gallery in Seoul in 2023, followed by *No Leaf Will Be Shaken* at Space 776 in New York in 2024. He is currently featured in multiple group exhibitions across New York.

Shivani Mithbaokar (b. 1993, Mumbai, India) is a visual artist based in Brooklyn, New York. Her work constructs interior worlds intertwining decorative motifs that resemble female anatomies - where she treats the body as a landscape, to navigate its psychological states of healing and transformation using diverse materiality of wallpaper, fabrics and found objects. She received her BFA in Illustration from Parsons School of Design in 2018 and recently completed her MFA in Painting and Drawing from the Pratt Institute. She has shown her work at Yui Gallery (New York, NY), 440 Gallery (Brooklyn, NY), Greenpoint Gallery (Brooklyn, NY) and Arsenal Gallery (New York, NY) amongst others. She has also participated in Zine festivals in the US and India such as MoCCA Arts Fest (New York, NY), Bombay Underground Festival (Mumbai, India), and her zines can be found at Printed Matter and Domino Books.

Maya Smira is a multidisciplinary artist born in Israel in 1983. She holds an MFA from the San Francisco Art Institute (2014), a BFA in Photography from Minshar School of Art (2012), and a BA in Arts and Humanities from the Open University of Israel (2012). She also holds a teaching certificate from Kibbutzim College of Education and is a certified yoga and dance instructor. Maya has received several awards, including the LG Art of the Pixel Award and the Outset Prize for best video artist at Fresh Paint Art Fair. She has presented solo exhibitions in Israel and Shanghai, following a residency at the Swatch Art Peace Hotel, and has exhibited internationally in museums, galleries, and festivals.

Giorgia Volpe is a multidisciplinary artist who has been exploring the intersections of memory, territory, and social interaction for over thirty years through public interventions, performative actions, photography, video, installations, and objects. Her practice weaves visual and affective narratives, developing series of works that transform spaces into sites of encounter and reflection. Born in Brazil and based in Quebec, she holds a BFA from the University of São Paulo and an MFA from Université Laval. Her work has been featured in more than 150 exhibitions, residencies, and public art projects worldwide, including the Lyon Biennale (Résonance), the Musée national des beaux-arts du Québec, MAC São Paulo, the Bangkok Art and Culture Centre, Openart in Sweden, and Contextile in Portugal. Volpe has created over twenty permanent public artworks in Quebec, seamlessly integrating them into urban spaces through programs led by the Ministry of Culture, the City of Montreal, and the City of Quebec. In 2012, she published *Mues et Entrelacs* with Les Éditions Sagamie. Recipient of the Videre Award for Tisser l'existant (2017) and for excellence in arts and culture (2023), she continues to expand her artistic practice with a six-month residency at NARS Foundation in New York in 2025. Volpe's work at the NARS residency is kindly supported by the Canada Council for the Arts, the Conseil des Arts et des Lettres du Québec (CALQ), and the Ville de Québec.

Cass Yao (b.1998, China) is a gender-fluid artist based in New York working with sculpture, performance, and new media. They hold a BFA in Interactive Media Arts from New York University (2023). Their sculpture and installation have been exhibited in Latitude Gallery (NY), and non-profit spaces like LIC-Arts (NY), New Uncanny Gallery (NY), BRIC House Gallery (NY), the Blanc Art Space (NY), etc... In addition to studio practice, Yao's performance practice is grounded in theatricality and ritualism. They have directed five sculpture-based, multi-sensory performance projects at venues in New York and Baltimore and have participated in multiple durational group performances at public spaces.

Kay Yoon (1994 Seoul, Korea) is a multidisciplinary artist based between Munich and Seoul. Yoon works within the spectral realms among cultural memory, technological mediation, and embodied ritual, with her practice emerging from the emotional terrain of displacement and cultural crossing. Her work traces how the inherited structures of traditions and modernity persist and evolve across temporal and geographical boundaries through personal family narratives and systemic social forces—approaching tradition as spectral matter that haunts and animates contemporary life. Yoon linguifies the boundaries of urban alienation, fragmented identity, and untranslatable emotions, transforming these liminal conditions into "sonic thinking" that transcends personal experience to challenge social ideologies. By incorporating traditional ceremonial objects alongside industrial materials, she creates spaces where mechanical elements take on ritual significance, and traditional objects reveal unexpected resonances with modern living. At the intersection of traditional pansori rhythms, mechanical noise, contemporary music's dissonances, and everyday materials—dining tables, utensils, fabric—she excavates forms of ritual newly emerging as contemporary landscapes, developing linguistic experiments for "emotional migration" by translating untranslatable emotions into vibration, sound, and bodily performance.

Born and raised in Beijing, China, **Tony Zhao** received his BFA from the Rhode Island School of Design in 2024. While in China, he worked as an independent curator and educator at UCCA Center for Contemporary Art. Zhao has exhibited internationally, including at Union Street Gallery (Chicago), Gelman Gallery (Providence), and UCCA Center for Contemporary Art (Beijing). His recent solo exhibition *Lake House* at A/W Space in Nanjing, China explores interior spaces and personal objects encountered in his travels, reflecting on the melancholy of the vanishing American middle class from a traveler's perspective, offering a meditation on space and memory.

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The New York Art Residency and Studios (NARS) Foundation is a 501(c)(3) not-for-profit arts organization committed to supporting artists and curators on an international level as well as engaging the local community in Brooklyn and the Greater New York area. Our mission is to present diverse platforms on which to nurture creative inspiration and innovative cross-pollination of ideas.

The NARS Galleries are open Monday - Friday from 12 to 5 pm. For further information, please contact us at www.narsfoundation.org / info@narsfoundation.org / 718-768-2765.



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